

A SON EXCELLENCE,  
SAFVET PACHA,  
Ambassadeur de sa Majesté Impériale le Sultan,  
A PARIS.

QUATUOR

POUR

Deux Violons, Alto et Basse

P A R

L. CONINX

Op: 60.

Prix: 18<sup>f</sup>.

PARIS, chez l'AUTEUR, Rue des S<sup>ts</sup> Pères, 21.

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## QUATUOR.

L. CONINX.

POUR DEUX VIOLONS ALTO ET BASSE.

Op. 60.

Allegro moderato.

1<sup>er</sup> VIOLON.

*mf*

*p*

*f*

*f* *energico*

*p* *cresc* *f*

*mf*

*mf*

*cres* *cen* *do* *ff*

*p* *large*

*cresc* *p* *leggeramente* *tr*

*cresc*

*p*

*sf* *p* *cres* *riten* *f* *p* *cres* *cen* *do* *mf* *cres* *cen* *do* *f* *mf* *ff* *ritenuto* *p* *cres* *sf marcato* *pesante*

1<sup>er</sup> VIOLON.

*f*

*p*

*cres*

*cen* *do* *sf* *rallent* *p*

*rit*

*ff* *tempo* *p*

*large*

*cres*

*cen* *do* *p* *leggeramente*

*cres* *cen* *do* *p*

*sf*

*p*

*1*

*1*

1<sup>re</sup> VIOLON.

*cres - cen - do.*

*f* *p*

*cres - cen - do sf cresc.*

*f rall.* *pesante*

*a tempo.* *mf*

*p* *f* *energico*

*f* *p*

*p>* *molto riten. decresc. dimin.*

*p* *sfz* *p*

The musical score is written for the first violin. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a melodic line with a crescendo leading to a 'do' note. The second staff features a series of sixteenth-note runs, starting forte and ending piano. The third staff continues the melodic development with a crescendo and a fortissimo section. The fourth staff is characterized by triplet patterns, marked fortissimo and rallentando, ending with a 'pesante' (heavy) instruction. The fifth staff returns to a more melodic style at 'a tempo' with a mezzo-forte dynamic. The sixth staff shows a transition from piano to fortissimo, marked 'energico'. The seventh and eighth staves contain more complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics ranging from piano to fortissimo. The ninth staff begins with a piano accent and leads into a section marked 'molto riten. decresc. dimin.' (very much ritenuto, decrescendo, diminuendo). The final staff concludes with a piano section, featuring a fortissimo accent followed by a gradual fade to piano.

1<sup>er</sup> VIOLON

Adagio ma non troppo.

*p* *cres*

*cen-do* *sf* *p*

*cres* *cen* *do*

*ff pesante* *p*

*cres*

The musical score for the first violin part consists of 24 measures. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Adagio ma non troppo'. The score begins with a piano (*p*) dynamic and a crescendo (*cres*) leading into the first measure. The first measure contains the lyrics 'cen-do'. The second measure is marked *sf* (sforzando) and *p* (piano). The third measure is marked *cres* (crescendo). The fourth measure contains the lyrics 'cen' and 'do'. The fifth measure is marked *ff pesante* (fortissimo pesante) and *p* (piano). The sixth measure is marked *cres* (crescendo). The seventh measure is marked *sf* (sforzando). The eighth measure is marked *p* (piano). The ninth measure is marked *cres* (crescendo). The tenth measure is marked *sf* (sforzando). The eleventh measure is marked *p* (piano). The twelfth measure is marked *cres* (crescendo). The thirteenth measure is marked *sf* (sforzando). The fourteenth measure is marked *p* (piano). The fifteenth measure is marked *cres* (crescendo). The sixteenth measure is marked *sf* (sforzando). The seventeenth measure is marked *p* (piano). The eighteenth measure is marked *cres* (crescendo). The nineteenth measure is marked *sf* (sforzando). The twentieth measure is marked *p* (piano). The twenty-first measure is marked *cres* (crescendo). The twenty-second measure is marked *sf* (sforzando). The twenty-third measure is marked *p* (piano). The twenty-fourth measure is marked *cres* (crescendo).

## II. VIOLON.

- cen - do *p* *cres* - - - cen - - -  
 - do *p* *cres* - - - cen - - - do - - -  
 - - - *sf* *marcato* *f*  
*riten* *p* *cres*  
 - cendo *sf* *mf* *cres* - cendo  
*sf* *f* *cres* - - - cendo  
*riten* *ff* *p*  
 3 3 3 3 3 3 3 3 3 3 3 3  
*riten* *p* *dimi* - *p* - *men* - - do  
*decre* - - - *cen* - - do

## MENUETTO

First violin part of a Minuet in G major, Op. 34, No. 3 by Franz Schubert. The score is in 3/4 time and consists of 16 measures. It features a melody with various dynamics including *f*, *p*, *mf*, *sf*, and *ff*. The lyrics "crescen-do" and "louré" are written below the staff.

## TRIO

Trio section of the Minuet in G major, Op. 34, No. 3 by Franz Schubert. The score is in 3/4 time and consists of 16 measures. It features a melody with various dynamics including *p*, *sf*, *f*, and *ff*. The lyrics "crescen-do" are written below the staff.



*p* *p* *sf* D.C.

And.<sup>te</sup> sostenuto.

*p* *mf* *p* *mf* *p* *animato poco a poco* *sf*

Allegro  
RONDO *ff* *mf*

*p* *sf* scherz

*p*

*cresc* *mf*

*cresc* *p* *mf*

*p* *ff* *sf* do.

1<sup>er</sup> VIOLON.

1<sup>er</sup> VIOLON.

The musical score for the first violin part consists of ten staves of music. The key signature is D major (two sharps). The dynamics and articulations are as follows:

- Staff 1: *mf*, *sf*, *riten*
- Staff 2: *p*
- Staff 3: *cresc*, *sf*
- Staff 4: *p*, *cres*, *cen*, *do*
- Staff 5: *riten*, *sf*
- Staff 6: *f*
- Staff 7: 1<sup>a</sup>, 2<sup>a</sup>, *ff*
- Staff 8: *sf*
- Staff 9: *mf*
- Staff 10: *p*, *sf*
- Staff 11: *p*

1<sup>er</sup> VIOLON

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musical score for the first violin part, featuring various dynamics, articulations, and tempo changes. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *allegro* at the beginning. The score includes the following dynamics and markings:

- cresc* (crescendo)
- mf* (mezzo-forte)
- p* (piano)
- cres* (crescendo)
- cen* (crescendo)
- do* (do)
- f* (forte)
- ff* (fortissimo)
- sf* (sforzando)
- p* (piano)
- cres* (crescendo)
- cen* (crescendo)
- do* (do)
- mf crescendo* (mezzo-forte crescendo)
- a tempo* (al tempo)
- f* (forte)
- rallent* (rallentando)
- mf* (mezzo-forte)
- f* (forte)
- animato* (animato)
- ff* (fortissimo)
- f* (forte)
- stringendo* (stringendo)
- ff* (fortissimo)

# OEUVRES DE L. CONINX.

## FLÛTE.

<b>LA FLÛTE ENCHANTÉE</b> Fantaisie pour FLÛTE avec accomp <sup>t</sup> de PIANO.....	Op: 56	—	7 <sup>f</sup> , 50 <sup>c</sup>
<b>SÉMIRAMIS</b> ..... id ..... id .....	Op: 53	—	7, 50
<b>LES TILLEULS</b> ..... id ..... id .....	Op: 52	—	7, 50
<b>LA PENSÉE</b> 2 <sup>me</sup> RÉVERIE..... id ..... id .....	Op: 57	—	6, „ „
<b>QUATUOR</b> pour FLÛTE, VIOLON, ALTO et BASSE .....	Op: 60	—	18, „ „

## VIOLON.

<b>LA FLÛTE ENCHANTÉE</b> Fantaisie pour VIOLON avec accomp <sup>t</sup> de PIANO .....	Op: 56	—	7 <sup>f</sup> , 50 <sup>c</sup>
<b>UN MOMENT D'ATTENTE</b> ..... id ..... id .....	Op: 54	—	7, 50
<b>QUATUOR</b> pour Deux VIOLONS, ALTO et BASSE.....	Op: 60	—	18, „ „

## PIANO.

<b>SOUVENIR</b> de l'ALLIER, VALSE pour PIANO .....	Op: 51	—	5 <sup>f</sup> , „ „
<b>L'ÉTINCELLE</b> ..... id .....	Op: 49	—	5, „ „
<b>LA CASTILLANNE</b> ..... id .....	Op: 33	—	5, „ „
<b>LA SYMPATHIE</b> ..... id .....	Op: 59	—	5, „ „
<b>SIX DANSES FACILES</b> pour PIANO .....	Op: 50		
<b>POLKAS, MAZURKAS</b> et <b>SCHOTTISCHS</b> prix de chaque .....		—	5, „ „

## MOTETS.

<b>O SALUTARIS</b> à 2 VOIX .....	Op: 55	—	5 <sup>f</sup> , „ „
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